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genuity. It is especially in his estimates and descriptions of campaigns that the author excels. The masterly manner in which he assigns to its place each corps or detachment, and the distinct light in which he displays the troops before the reader, display a profound knowledge of strategy. Every victory or defeat is scientifically accounted for. M. Lanfrey spares no pains in displaying what he terms the consummate cunning of the Emperor. The reasons which worked against a restoration in Poland, the treaty with the Turks, the meeting of the Emperors at Tilsit, Napoleon's journey to Italy at the time of the Spanish Invasion, and his conduct to Josephine have given the author ample opportunity for revealing the Emperor's *finesse* and his own ingenuity. The author's tribute to the military genius of Napoleon is made without reserve, but he considers that his political errors neutralized his military genius, and that finally the magnitude of his enterprises brought about the crash which no human power could avert.

The most significant questions which M. Lanfrey attempts to settle in his History are these: Was Napoleon born without moral sense? Was he impelled by ambition or patriotism? Was he the tyrant or the exponent of the French people? Was his course the course of events, or was his career one of unscrupulous, ungenerous, unjust, and systematic egotism? Has he not been handed down to posterity as the deified "child of destiny," the hero of ten thousand fights, the idol of the French nation? Lastly, was he not that Napoleon whose name should ever be connected with the desolation of territories and the fate of immolated millions? These questions are for all ages and all times. Napoleon will have his Livy and his Polybius; but M. Lanfrey is far from being a wise or judicious historian.

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14. — *The Alienation of the Educated Class from Politics: An Oration before the Phi Beta Kappa Society at Cambridge, June 29, 1876.* By J. L. DIMAN. Providence: Sidney S. Rider. pp. 37.

THE literary feast-days at our Universities have been notable during the last two years for the breadth and foresight of their addresses. Mr. Adams, Mr. Bullock, and Dr. Woolsey have honored themselves by choosing subjects which connect the educated class with the higher aspects of American politics, and Professor Diman has not yielded to them either in the choice of a great subject or in its clear and incisive treatment. If his oration is better in thought than in style, he is very bright in his condensed, almost epigrammatic utterances, and has spoken fresh and stirring thoughts to the class whose political

duties are first and foremost, and who in the general education of the country have most to do in shaping public opinion. He argues that while the incentives of the cultivated class to a political life are less with us than in England, the educated man who appeals to public opinion for the ultimate vindication of truth and justice is "a spiritual power in the State that no factions can outwit, and no majorities can overwhelm." Some of his sentences enunciate truth with remarkable vigor: "The educated class in a free State renders its most inestimable service as the exponent and upholder of those spiritual forces on which society ultimately rests." "That government alone is strong which marches at the head of popular convictions." "It was the Puritan pulpit which created the noblest type of the republican citizen." He blames our American Christianity for having "concerned itself of late years too exclusively with private and social needs," and for having "lost the masculine hold it once had on public duties." He says truly that "a noble and sympathetic public life is the gauge of national greatness," and that "all famous states have been informed with ideal forces." Sentences like these abound in this oration, and stamp Professor Diman as a wise and judicious thinker in political philosophy. This pamphlet has been one of the marked productions of the past year.

15.—*Harold. A Drama.* By ALFRED TENNYSON. Boston: James R. Osgood & Co. 16mo. pp. 170. 1877.

MR. TENNYSON has reached the point where by age and by the mastery of his art he produces his best works, and this he has done in this new drama. The fortunes of the sons of Godwin present a fine subject for dramatic writing, and the period which Mr. Tennyson has chosen has just enough of that tangled web of circumstance which gathers about a great crisis to give him the opportunity to delineate strong passions. This opportunity did not present itself in "Queen Mary," where the poet seemed to be cramped in the proper use of his individuality. In "Harold" he touches a period which is essentially removed from the agony of religious strife, and has for his central figure a character who appeals throughout the drama to the best sentiments of the heart. Mr. Tennyson has thrown into this character, without burdening his action, those scraps of wisdom shaped to a poet's mind, which make Shakespeare the author who finds your thought at every turn of the play and which pass speedily into living speech and permanent literature. This drama contains perhaps more of these lines and passages than any other of his writings, except "In Memoriam," and,